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KUNKEL'S MUSICAL REVIEW

MARCH, 1901

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32 PAGES OF MUSIC AND MUSICAL LITERATURE
IN THIS NUMBER.

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PIANO DUET.

KUNKEL, CHARLES. American Girls.

SONG.

KLUTE, P. R. You knew I would say Yes.

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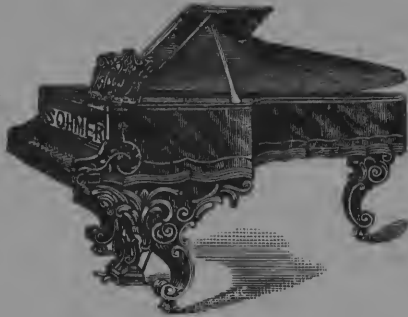
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MUSIC FOR THE PEOPLE.

The value of music as a means of elevating the tastes of the people—the "common people" as Lincoln puts it—has never been appreciated to the extent that it should. It is true that music cannot revolutionize the world or better the financial condition of the people, but it can make life much more enjoyable and bring pleasure to the homes of those heavily laden. As Zelig de Lussan so aptly says: Music penetrates to the innermost recesses of our natures, and, if we will but listen to its promptings, arouses into instant activity the divinity that is there concealed. I need hardly add that I do not mean by this that I would replace our teachers and tutors with musicians, I use the term "education" in the broader sense—the knowledge to which

our schools and colleges are but introductory. In a word, it is to know ourselves and our possibilities. Music may be made the vehicle of these revelations. It is, perhaps, true that the effects of listening to a sonata by Beethoven, or a nocturne by Chopin, are more or less transitory. Nevertheless, one cannot have his higher self stirred into activity without being the better for the process. Give the masses good music—no, the very best—and their lives, as a whole, will be sweeter and cleaner for your work. Impurity of thought and action is impossible in the presence of this "handmaiden of God."

Some of these days I think that those who are responsible for the well-being of our citizens will realize what an ally they have in music as a stimulus to decency and harmonious life among the "common people." It is in this sense that I place our musicians

among the true educators. The almost pathetic appreciation of working men and women of that which takes them out and above their daily life is in striking evidence in our parks on "band nights." To me these assemblages always seem like a big school of tired children, to whom the brasses and the reeds are teaching the lesson that there is something more in existence than aching heads and scanty wages. If you make a man begin to think, you are educating him. Music, be it in park or opera house, is nothing if not a breeder of thought. This gives it its educational value. Give the masses music, then free music, music of the best, and the results socially and otherwise, will amply repay the cost of the experiment.

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THOMAS M. HYLAND, . . . EDITOR

MARCH, 1901.

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KUNKEL CONCERTS.

The Kunkel Concerts given at Association Hall, Grand and Franklin avenues, every Wednesday night, are growing in interest and attendance. The giving away of magnificent \$400 pianos absolutely free continue special features of these Kunkel Concerts. The programmes themselves are rare musical treats and should be heard by all lovers and students of music. The following programmes have been rendered since last report:

276th Kunkel Concert (Tenth Concert of the Season), Wednesday Evening, February 6th, 1901.—1. Sonata for Piano and Violin, in G major, Op. 13, Grieg; a. Lento doloroso; b. Allegretto tranquillo; c. Allegro animato. Messrs. Charles Kunkel and Charles Kaub. 2. Song—Grand Aria, from "Robert the Devil," Meyerbeer. Miss Blanche Page, pupil Kunkel's Conservatory of Music, 2307 Locust Street. 3. Piano Duets—a. Air de Ballet, Conrath; b. Humoresque (Danse des Negres), Kunkel. Messrs. Charles Kunkel and Charles Jacob Kunkel. 4. Violin Solo—a. Adagio Pathetique, Godard; b. Mazurka Romantique, Musin. Mr. Charles Kaub. 5. Song—Aria—More Regal in his Low Estate, from "Queen of Sheba," Gounod. Miss Blanche Page. 6. Piano Solo (by request)—Le Reveil du Lion (The Awakening of the Lion), Kontski. Mr. Charles Kunkel.

277th Kunkel Concert (Eleventh Concert of the Season), Wednesday Evening, February 13th, 1901.—1. Piano Solo—Sonata—Pathetique, Op. 13, Beethoven; a. Grave—Allegro di molto e con brio; b. Adagio cantabile; c. Finale—Allegro. Mr. Charles Kunkel. 2. Song—Grand Aria from Faust (Jewel Song), Gounod. Mrs. Effie Haynes. 3. Piano Duet—Southern Jollification (Plantation Scene), Kunkel. Messrs. Charles Kunkel and Charles Jacob Kunkel. 4. Song—The Holy City, Adams. Master Floyd Hunt. 5. Piano Solo—Tarentella in G minor, No. 3, from Venezia e Napoli, Liszt. Miss Adelaide Louise Kunkel, niece of Mr. Charles Kunkel. 6. Song—The Gay Gitana, Harris. Mrs. Effie Haynes. 7. Piano Duet—International

Fantasia, Epstein. Messrs. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel.

278th Kunkel Concert (Twelfth Concert of the Season), Wednesday Evening, February 20th, 1901.—1. Piano Solo—a. Andante con Variazioni in F minor, Haydn; b. Grand Galop de Concert, Op. 24, Ketterer. Mr. Charles Kunkel. 2. Violin Solo—Fantasia—Appassionata, Op. 35, Vieuxtemps. Mr. Hubert Bauersachs, pupil of Strassberger's Conservatory of Music, Signor Guido Parisi, teacher. 3. Song—Thou Brilliant Bird (from the Pearl of Brazil), David. Miss Mae Estelle Acton. 4. Piano Duet—American Girls March, Kunkel. Messrs. Charles Kunkel and Charles Jacob Kunkel. 5. Violin Solo—Souvenir de Haydn (Grand Fantasia), Leonard. Mr. Hubert Bauersachs. 6. Song—Polonaise (from Mignon), Thomas. Miss Mae Estelle Acton. 7. Piano Duet—Zampa Overture (Herold), Grand Concert Paraphrase, Melnotte. Messrs. Charles Kunkel and Charles Jacob Kunkel.

279th Kunkel Concert (Thirteenth Concert of the Season), Wednesday Evening, February 27th, 1901.—1. Piano Solo—Sonata in A Major, Mozart; a. Tema—Andante grazioso con Variazione. b. Alla Turca—Allegretto. Mr. Charles Kunkel. 2. Cornet Solo—Le Desir—Fantasia, Beethoven—Steinhauser. Mr. J. P. Tully. 3. Piano Solo—Sextette from Lucia di Lammermoor—Grand Concert Paraphrase, Donizetti—Kunkel. Mr. Emile Kroemecke, pupil Artists Class Kunkel's Conservatory of Music. 4. Song—Mia Picciarella (My Little Darling)—(By request), Gomez. Mr. Harry J. Fellows. Piano Duet—Butterfly Caprice Galop, Melnotte. Messrs. Charles Kunkel and Charles Jacob Kunkel, nephew of Mr. Charles Kunkel. 6. Cornet Solo—Alice, where art Thou? Ascher. Mr. J. P. Tully. 7. Songs—a. La Serenata, Tosti; b. Old Head of Kinsale, Moir; c. Adoration, Lieber. Mr. Harry J. Fellows. 8. Piano Duet—Poet and Peasant—Overture—Grand Concert Paraphrase, Suppe—Melnotte. Messrs. Charles Kunkel and Charles Jacob Kunkel.

CHORAL SYMPHONY SOCIETY.

The eighth concert of the season, a popular orchestral concert, will be given Thursday evening, March 7th, at the Odeon. The soloist for this occasion will be Francis Rogers, baritone.

The ninth concert, a Symphony concert, will take place Thursday evening, March 21st, and will present Schubert's "Unfinished Symphony in B minor."

The pupils of Horace P. Dibble gave their first recital at the Conservatorium on the 4th inst. A very creditable program was rendered in a manner that reflected well deserved credit upon Mr. Dibble. The participants were Misses Nelson, Shock, Skene, Collins, Hudson, Fish, Coulter and Green, and Messrs. Eichenberger, Finley and Affleck.

GIUSEPPE VERDI.

The estimation in which Giuseppe Verdi was held in his own country was evidenced by the striking scene in the Italian Chamber of Deputies at Rome on the 27th of January, when the deputies of all parties eulogized the dead composer. It was ordered that the Chamber be draped in mourning for a week, and that solemn memorial exercises be held a month later. Verdi was once a Senator of the Kingdom of Italy. The estimation in which Verdi was held by the world at large has been shown by the universal expressions of regret at the announcement of his death. It is conceded everywhere that the greatest of living composers and one of the most illustrious who ever graced the annals of musical art has passed away.

It was about 1840 that Verdi's first opera, "Oberto di San Bonifacio," was produced. It did not succeed. But its failure was soon forgotten in the triumph, in 1842, of "Nabucco," which was followed by "I Lombardi," "Attila," "Ernani," "Rigoletto," "Il Trovatore," "La Traviata," "Macbeth," "Aroldo," and other popular works. Then came the great change in his style, as evinced in that glorious production, "Aida," which probably will ever remain as the brightest gem in his crown of glory. It was composed for the Khedive of Egypt, and raised the composer immeasurably in the estimation of the German school of musicians, who hitherto had viewed him only as a facile melodist and a strong dramatic writer.

"Don Carlos" proved further ability, but was never eminently popular. Then came "Othello," which still further enhanced his reputation, as did his admired "Manzoni Requiem." His last work was "Falstaff," which was so different in style as scarcely to suggest the Verdi of earlier years.

For sixty years Verdi has been an accepted composer in the highest forms of musical art. His fecundity as a creator of melodies is without a parallel. His skill in the devising and the developing of ensemble pieces was simply superb. The famed quartet in "Rigoletto" is a proof of this.

"Il Trovatore" is the most widely popular opera ever written. It has been produced innumerable times in various languages all over the world, and is still considered a standard work. There are many who remember its first production, with Steffanoni, Ade-

laide Phillips, Brignoli and Amodio in the cast. The first act was received with immense favor. In the second the "Anvil Chorus" struck the popular taste and was doubly re-demanded. The sensation of the third act was the brilliant closing aria for tenor, "Di quella Pira." The reception of the "Misere-re" scene in the last act completed the triumph of what was then a startling novelty.

Of course, had Verdi produced nothing greater than "Trovatore," he would not have achieved the dominating position which he held in music; but he broadened in his art with advancing years, so that his latest achievements were his greatest. His fame is secure.

THE many friends of Miss Wilhelmine Trenchery of Alton, Ills., will be deeply grieved to learn of the death of her mother, Mrs. Wilhelmina Koehler Trenchery, which occurred at Alton on the 24th ult. Mrs. Koehler Trenchery was herself a talented musician. Her husband who was at one time organist of the Alton cathedral, and four children, survive her.

"STORIES of the Operas," as played by the Castle Square Opera Co., is one of the clever and interesting books of the season. It is published in handy form and gives a concise and admirably arranged story of some fifty-eight operas. The book is put at the modest price of fifteen cents and can be had by addressing P. O. Box No. 1054, St. Louis, Mo. Every lover of music should have the "Stories of the Operas."

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MENUET.

Allegretto. ♩ - 138.
non legato.

J.J. Paderewski Op.14. N°1.

Execution *a*

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Execution *b*

8

f *rapidamente.*

a tempo.

f

Ped. *

Ped. *

Ped. *

1. 2.

con forza la melodia.

f *mf* *p*

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

mf

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

c hr

cres *- cen -*

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

do

tr *tr* *d*

f *rallentando.*

Ped. *

Ped. *

Ped. *

Ped. *

(c)

Execution. trill with E \flat

(d)

trill with E \flat

Con moto.

cres.

Ped. *

Ped. *

Ped. *

Ped. *

5 1 3 1 3 1 2 1 1 2 1 2 5 1 2 3 1 2

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment starts with a half note G3, followed by a quarter note A3, and then a half note B3. The second system continues the vocal line with a half note C5, followed by a quarter note D5, and then a half note E5. The piano accompaniment continues with a half note C4, followed by a quarter note D4, and then a half note E4. The score includes various musical notations such as clefs, notes, rests, and dynamic markings like 'Ped.' and 'Ppd.'.

Musical score system 1, featuring a treble and bass staff. The treble staff contains a series of chords and melodic fragments, with a dynamic marking of *f* (forte) appearing towards the end. The bass staff provides harmonic support with chords. Pedal points are indicated by 'Ped.' and an asterisk (*) below the staff.

CODA.
Vivo.

Musical score system 2, continuing the Coda section. It features a treble and bass staff with intricate fingerings (1-5) and a dynamic marking of *p* (piano). The music is characterized by rapid sixteenth-note passages in the treble and sustained chords in the bass.

Musical score system 3, featuring a treble and bass staff. The treble staff has a melodic line with many slurs and fingerings. The bass staff has chords. An 'accel.' (accelerando) marking is present in the treble staff.

Musical score system 4, featuring a treble and bass staff. The treble staff has a melodic line with many slurs and fingerings. The bass staff has chords. Pedal points are indicated by 'Ped.' and an asterisk (*) below the staff.

Musical score system 5, featuring a treble and bass staff. The treble staff has a melodic line with many slurs and fingerings. The bass staff has chords. Pedal points are indicated by 'Ped.' and an asterisk (*) below the staff. The system concludes with a double bar line and a final asterisk (*) below the staff.

AMERICAN GIRLS.

MARCH.

Secondo.

CHARLES KUNKEL.

Marziale. ♩ - 120.

The musical score is written for piano and bass. The piano part (upper staff) begins with a forte (*f*) dynamic and features a series of eighth-note patterns with fingerings 3, 2, 2, 2, 2, 4, 2, 2. It includes a triplet of eighth notes and a half note. The bass part (lower staff) starts with a piano (*p*) dynamic and consists of a steady eighth-note accompaniment. The score is divided into four systems. The first system includes a triplet of eighth notes and a half note. The second system includes a triplet of eighth notes and a half note. The third system includes a triplet of eighth notes and a half note. The fourth system includes a triplet of eighth notes and a half note, followed by a first ending (1.) and a second ending (2.). The score concludes with a double bar line and a key signature change to one flat.

1626 - 12

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AMERICAN GIRLS.

MARCH.

Marziale. ♩ - 120.

Primo.

CHARLES KUNKEL.

The musical score is written for piano and violin. It begins with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The tempo is marked 'Marziale' with a quarter note equal to 120 beats. The piano part starts with a forte dynamic (*f*) and includes various fingerings (1-5) and articulation marks. The violin part features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics like *f* and *p* are indicated. The score includes repeat signs and first/second endings. The piece concludes with a *cresc.* (crescendo) marking in the piano part and a final double bar line.

4
2
1

5
3
1

cresc.

Ped. *

Ped. *

Ped. *

Primo.

8. 5

f marcato.

8.

f

8.

f p

8.

cresc.

1626 - 12

TRIO.

f *ff* *p*

Ped.

cresc.

mf

Ped.

cresc.

cresc.

TRIO.

Cantabile.

f *ff* *p* *mf*

Ped. *

Trombone Solo.

Secondo.

[illegible]

marcato.

f

The second time *ff*

cresc.

mf

1. 2.

First system of musical notation, measures 1-5. The treble staff contains a melodic line with triplets and slurs. The bass staff features a rhythmic accompaniment with chords and single notes. Dynamics include *f* (forte) and *p* (piano). Fingerings are indicated by numbers 1-5.

Second system of musical notation, measures 6-10. The treble staff continues the melodic line with slurs. The bass staff has a steady accompaniment. Dynamics include *p* (piano) and *f* (forte). Fingerings are indicated by numbers 1-5.

Third system of musical notation, measures 11-15. The treble staff continues the melodic line with slurs. The bass staff has a steady accompaniment. Dynamics include *p* (piano) and *f* (forte). Fingerings are indicated by numbers 1-5.

Fourth system of musical notation, measures 16-20. The treble staff includes a *marcato* section starting at measure 18. The bass staff has a steady accompaniment. Dynamics include *cresc.* (crescendo), *f* (forte), and *p* (piano). Fingerings are indicated by numbers 1-5.

Fifth system of musical notation, measures 21-25. The treble staff continues the melodic line with slurs. The bass staff has a steady accompaniment. Dynamics include *f* (forte) and *p* (piano). Fingerings are indicated by numbers 1-5.

Sixth system of musical notation, measures 26-30. The treble staff continues the melodic line with slurs. The bass staff has a steady accompaniment. Dynamics include *f* (forte) and *p* (piano). Fingerings are indicated by numbers 1-5. The system concludes with a double bar line and first/second endings.

First system of musical notation, measures 1-4. Treble and bass staves with various notes, rests, and fingerings. Dynamics include *f* and *p*.

Second system of musical notation, measures 5-8. Treble and bass staves with various notes, rests, and fingerings. Dynamics include *f* and *p*.

Third system of musical notation, measures 9-12. Treble and bass staves with various notes, rests, and fingerings. Dynamics include *f* and *p*. A *cresc.* marking is present.

Fourth system of musical notation, measures 13-16. Treble and bass staves with various notes, rests, and fingerings. Dynamics include *f* and *p*. A *marcato.* marking is present.

Fifth system of musical notation, measures 17-20. Treble and bass staves with various notes, rests, and fingerings. Dynamics include *f* and *p*. A first ending bracket is present.

Sixth system of musical notation, measures 21-24. Treble and bass staves with various notes, rests, and fingerings. Dynamics include *f* and *p*. A first ending bracket is present.

f

Ped.

cresc.

ff

ff

accel.

cresc.

ff

Presto.

fff

ff *ff* *ff*

1626 - 12

8

8

8

8

8

8

Presto.

1626 - 12

VIOLETA.

3

CAPRICE.

Inscribed to Mrs. Charles Kunkel.

Ramon Aquabella.

Moderato. ♩ = 100.

The musical score is written for piano and violin. It begins with a tempo marking of 'Moderato' and a metronome indication of 100 beats per minute. The key signature has two flats (B-flat major). The piano part is characterized by a consistent accompaniment of chords and eighth notes, often marked with 'ped.' (pedal). The violin part features melodic lines with various ornaments, including grace notes and triplets, and is marked with 'dolce.' (softly) and 'cresc.' (crescendo). The score is divided into five systems, each containing a piano staff and a violin staff. The final system concludes with a double bar line and a final cadence in the piano part.

1620 - 7
Copyright. Kunkel Bros. 1895.

*Deciso.*The first system of musical notation for the 'Deciso.' section. It consists of a grand staff with a treble and bass clef. The bass clef part starts with a forte (*f*) dynamic and features a series of chords. The treble clef part begins with a mezzo-forte (*mf*) dynamic and includes a melodic line with fingerings (2, 3, 4, 2, 3) and a slur. The system concludes with a repeat sign and a star symbol.

The second system of musical notation. The bass clef part continues with chords and fingerings (2, 3, 4, 2, 3). The treble clef part features a melodic line with fingerings (3, 4, 2, 3, 1) and a slur. The system concludes with a repeat sign and a star symbol.

The third system of musical notation. The bass clef part continues with chords and fingerings (2, 3, 4, 2, 3). The treble clef part features a melodic line with fingerings (4, 1, 2, 3, 5) and a slur. The system concludes with a repeat sign and a star symbol.

The fourth system of musical notation. The bass clef part continues with chords and fingerings (2, 3, 4, 2, 3). The treble clef part features a melodic line with fingerings (3, 4, 2, 3, 1) and a slur. The system concludes with a repeat sign and a star symbol.

The fifth system of musical notation. The bass clef part continues with chords and fingerings (2, 3, 4, 2, 3). The treble clef part features a melodic line with fingerings (3, 4, 2, 3, 1) and a slur. The system concludes with a repeat sign and a star symbol.

The sixth system of musical notation. The bass clef part continues with chords and fingerings (2, 3, 4, 2, 3). The treble clef part features a melodic line with fingerings (3, 4, 2, 3, 1) and a slur. The system concludes with a repeat sign and a star symbol.

*Marziale.**p*

First system of musical notation, measures 1-3. Treble and bass staves with various fingerings and dynamics.

Second system of musical notation, measures 4-6. Treble and bass staves with various fingerings and dynamics.

Third system of musical notation, measures 7-9. Treble and bass staves with various fingerings and dynamics.

Fourth system of musical notation, measures 10-12. Treble and bass staves with various fingerings and dynamics.

Fifth system of musical notation, measures 13-15. Treble and bass staves with various fingerings and dynamics.

Sixth system of musical notation, measures 16-18. Treble and bass staves with various fingerings and dynamics.

dolce.

p *cresc.*

or thus.

pp

p

cresc. *N. B.* *cresc.* *N. B.* *cresc.* *cresc.* *f* *f* *p* *rh.*

N. B. If too high for key board play version given at *A.*

Con espressione.

l. h. *l. h.* *l. h.* *l. h.* *simili.*

cantabile.

r. h.

p

p * *p* * *p* * *p* * *p* * *p* * *p* * *p* * *p* * *p* *

rit.

a tempo.

p * *p* * *p* * *p* * *p* * *p* * *p* * *p* * *p* * *p* *

p * *p* * *p* * *p* * *p* * *p* * *p* * *p* * *p* * *p* *

cres.

f

cresc.

f

ff

p * *p* * *p* * *p* * *p* * *p* * *p* * *p* * *p* * *p* *

p * *p* * *p* * *p* * *p* * *p* * *p* * *p* * *p* * *p* *

l.h. l.h. l.h. l.h. simili.

cantabile.

r.h.

mf

cresc.

f

rit.

ff

f

fa tempo.

p

dolce.

cresc.

1620 - 7

or thus.

The musical score on page 9 consists of a piano accompaniment and a vocal line. The piano part is written in a key with three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. It features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with dynamics such as *pp* (pianissimo) and *cresc.* (crescendo). The vocal line is written in a key with three flats and a 3/4 time signature, and it includes various dynamics and phrasing. The page is numbered 9 in the top right corner. At the bottom of the page, the number 1620-7 is printed.

1620-7

You Knew I would Say Yes.

Words by O. S. MEARS.

P. R. KLUTE.

Moderato ♩ = 100.

1. When, on that e - vent - ful ev'n - ing,
 2. When I suf - fer'd you to shy - ly

1. you in - vi - ted me to go For a pleasant moonlight drive with you, how well you
 2. slip your arm a - round my waist, When you felt my hand with - in your own so con - fi -

1. seem'd to know That to be with you, it - self, my love for me was hap - pi - ness.
 2. dent - ly placed, When you asked me if you might that hand but for a moment press,

1. When you asked me "would I go!" you knew I'd say "yes." You knew I would say
 2. Dar-ling, when you ask'd me this, you knew I'd say "yes." You knew I'd ans- wer

1. yes, you knew I would say "yes." Now when you ask'd me would I go, you
 2. "yes," you knew I'd ans- wer "yes." My dar- ling, when you ask'd me this you

1. knew I would say "yes!"
 2. knew I would say "yes!"

3. When you ask'd me if I felt I cared to go with you thro' life, When you ask'd me

oh! so ten - der - ly, if I would be your wife! And that I a

lone could be the one your life to share and bless; When you ask'd me, well you knew that

I would say "yes;" My ans - wer would be yes, my ans - wer would be

yes, So, when you ask'd me, well you knew that I would ans - wer "yes."

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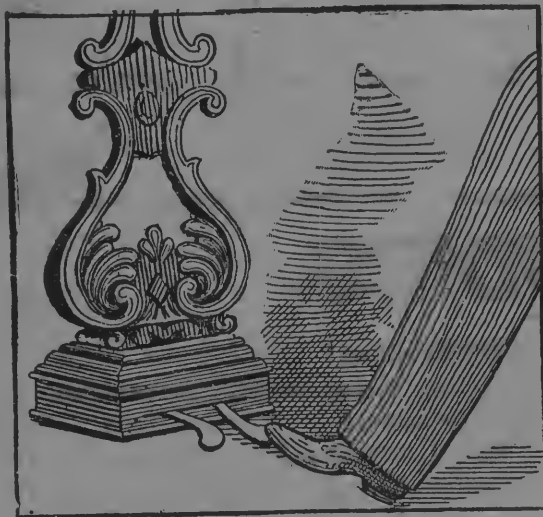
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